

THE

Fall, 1995

# GRIZZLY

Special First Issue

Will Success  
Spoil  
**Bob**  
Peterson?

*Interview by Sebe Rush*

Plus:  
Child Care  
and  
Ballet  
come to  
Butler all  
the same  
place.  
Imagine

RESERVE

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Fall Football

**Frenzy!**

*Check it out on page 24*





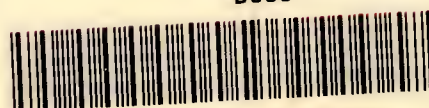
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Wichita sophomore Michael Hogwood received rave reviews for his dramatic portrayal of Piglet in the Butler Theater Department's production of *Winnie the Pooh*. Photo by Jeff Cooper

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Photo by Jeff Cooper

Fall, 1995

Butler County Community College  
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L. W. Nixon Library  
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# LOOKING TO THE FUTURE

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901 South Haverhill Road  
El Dorado, Kansas 67042-3280

## Calendar by Erica Barner

### NOVEMBER

- 1 Spring schedules available.
- 2-3 No classes.
- 3 Volley Ball region tournament--To be announced.
- 4 Volleyball--Region VI tournament.  
Women's Basketball (Home)--Brown Mackie, 6 p.m.  
Men's Basketball (H)--Brown Mackie, 8 p.m.
- 5 Football--2nd round conference playoff, 1:30p.m.
- 6 Art Exhibit--*Prairie: Image and Word*, The Erman  
B. White Gallery of Art (Closed Nov. 22-24)
- 9-12 Theater production. *Rope* 8 p.m. and 3p.m.
- 12 Football Championship Play-off Game TBA
- 13 Film series--*Longtime Companion*, 7 p.m.,  
Kansas Room.  
Spring early enrollment begins.
- 15 Women's Basketball--(Away) Allen County, 6p.m.  
Men's Basketball--(A) Allen County, 8p.m.
- 18 Women's Basketball (H)--Coffeyville, 6p.m.  
Men's Basketball (H)--Coffeyville, 8p.m.
- 20 Women's Basketball (A)--Cowley County, 6 p.m.  
Men's Basketball (A)--Cowley County, 8 p.m.  
Showchoir Festival Concert, 7 p.m.
- 21 Last day to drop all classes.
- 22 No classes. college offices closed for the holiday.
- 23 Thanksgiving  
Men's Basketball Tournament--Three Rivers, TBA  
No Classes. college offices closed.
- 24 No classes. college offices closed.  
Men's Basketball Tournament--Three Rivers, TBA
- 25 Men's Basketball Tournament--Three Rivers, TBA
- 27 Classes resume.  
Film Series--*Citizen Kane*, 7 p.m., Kansas Room.

### DECEMBER

- 1-3 Women's & Men's Basketball (A)--KJCCC Shoot-  
Out, TBA.  
Renaissance Feaste and Concert, 6:30 p.m., Kansas

Room.

- 7 Graduation Application Deadline.  
Student Dance and Honors Music Recital, 7:30  
p.m., Butler of El Dorado Theater.
- 9 Women's basketball (A)--Independence, 6 p.m.  
Men's basketball (A)--Independence, 8p.m.
- 11 Film Series--*The Long Walk Home*, 7 p.m.  
Kansas Room
- 13 Wednesday three-hour block and evening finals.
- 14 Wichita Symphony with the BCCC Concert Choir,  
Butler of El Dorado Gymnasium, 7:30 p.m.  
Day and evening finals.
- 15 Day and evening finals .
- 16 Weekend finals.  
Women's & Men's Basketball (A)--  
Independence, 6 p.m. and 8 p.m.
- 17 Weekend finals.
- 18 Day and evening finals.
- 19 Day and evening finals.
- 20 End of Fall semester.  
Last day to pay for Spring '96.
- 22 Grades will be mailed.
- 25 - 29 Offices will be closed.

HAVE A FUN AND SAFE HOLIDAY!

### JANUARY 1996

- 2 Staff returns.
- 6 Women's Basketball (H)--Kohls Classic, 6 p.m.  
Men's Basketball (H)--Kohls Classic, 8 p.m.
- 7 Women's Basketball (H)--Kohls Classic, 6 p.m.  
Men's Basketball (H)--Kohls Classic, 8 p.m.
- 8 McConnell Air Force Base Enrollment, Military.
- 9 McConnell Enrollment, Civilian.
- 11 Butler of Andover enrollment.
- 12 Butler of El Dorado enrollment.
- 13 Women's Basketball (H)--Dodge City, 6 p.m.  
Men's Basketball (H)--Dodge City, 8 p.m.

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- 15 Martin Luther King Day, national holiday.  
Offices closed.
- 16 Classes begin.  
Art Exhibit : Faculty Exhibition in The Erman B.  
White Gallery of Art ( Jan. 16 - Feb. 2).
- 17 Women's Basketball (A)--Cloud County, 6 p.m.  
Men's basketball (A)--Cloud County, 8 p.m.
- 20 Women's basketball (A)--Seward County, 6 p.m.  
Men's basketball (A)--Seward County, 8 p.m.
- 22 Last day to enroll in 1st 8- and 16-week classes.  
Women's basketball (A)--Brown Mackie, 6 p.m.  
Men's basketball (A)--Brown Mackie, 8 p.m.  
Last day to get 100% refund for 1st 8-week classes.
- 24 Women's basketball (A)--Pratt, 6 p.m.  
Men's basketball (A)--Pratt, 8 p.m.
- 27 Women's basketball (A)--Garden City, 6 p.m.  
Men's Basketball (A)--Garden City, 8 p.m.
- 29 All enrollment ends.  
Last day to get 100% refund on 16-week  
classes.
- 31 Women's Basketball (H)--Barton County, 6 p.m.  
Men's Basketball (H)--Barton County, 8 p.m.

*BCCC students, faculty, staff and patrons: Please  
send specific calendar items you would like to see included in  
"Looking to the Future" to The Grizzly office, Room 104, or  
Ill Extension 280 on the El Dorado campus.*

## Save time, enroll now

Early enrollment starts on Nov. 13, and the prudent Butler student will be organized and ready.

The counselors encourage students to come in during early enrollment to plan out the rest of their college career and get a degree check. Trouble is, many students wait until the last minute to see a counselor--and in some cases, until their final semester, to find out if they have taken all the correct classes they need to graduate.

Counselors say that students who want to get a head start on enrollment can enroll using a touch-tone phone, starting on Nov. 11. To do this they have to get a code from a counselor, which lets them choose their own classes over the phone. The class codes are listed in the spring schedule. A student dials a 900 number that costs 95 cents a minute, but it might be worth it to avoid lines and get the classes that they want.

Whether you enroll by phone, getting organized and enrolling early is a good idea, college officials say. Classes you students want and need may not be filled already. *By Justin Walker*

Amber Markley, Augusta sophomore; Amy Claycamp, Towanda sophomore; Jenny Hoke, McPherson sophomore; and Lindsay Haynes, Coldwater sophomore; sing at the Walnut River Valley Festival in September as the Impact Gospel Quartet. **Photo by Tony Applegate**





# EDITOR'S NOTES

It is our hope that this magazine will be viewed by many as an original design that not only encourages creativity but also inspires students to do their best. We will choose cover photography that depicts Butler students doing their best.

The Grizzly is a quarterly magazine, allowing us to cover different events throughout the year. This magazine will reflect the day to day life of students, not only in the normal school activities, but also outside of school. Thus allowing the readers to get a better idea of what school at Butler is really like. With this goal in mind we set out to generate something that reflects the attitudes and opinions of not necessarily all, but at least some of the students of Butler County Community College.

Starting out on a new year we can only look to the future and what it holds for us. With the hard work and dedication of a good staff anything is possible. Since there is a limit on the information put into a magazine with a 32-page format, only the best work and top ideas can be used. Even though there is this limit everyone still has the opportunity to express their ideas. Throughout the course of the year we will refine our skills and heighten our knowledge of the life of a magazine.

I feel that this year holds endless possibilities for us as we create the model for the following magazines. Through our best efforts we will attempt to create a magazine that its readers will enjoy.

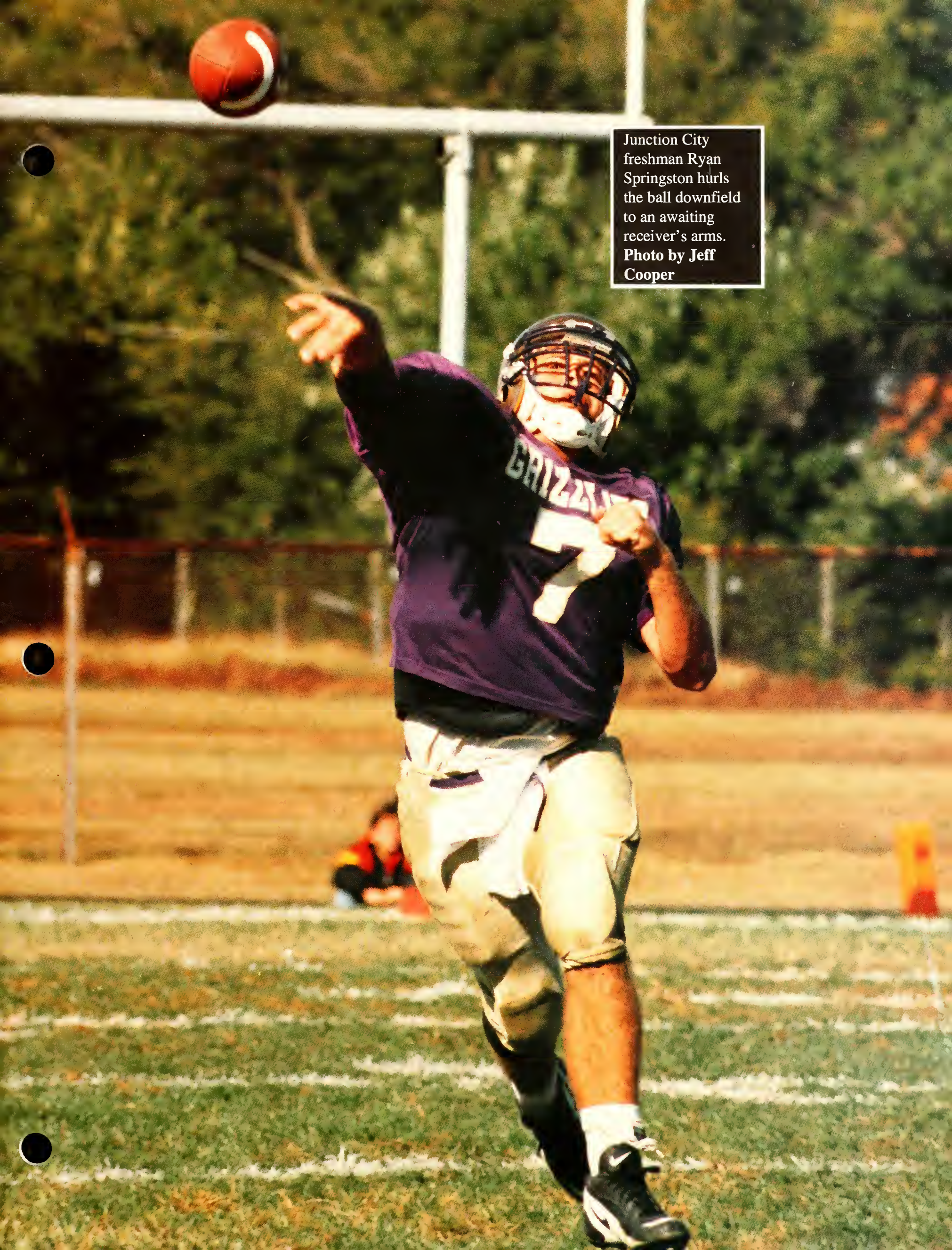
From "How tos" to event coverage to features, this magazine will attempt to cover something of interest for most everyone. In-depth coverage of events, people, and accomplishments is the goal we have set for ourselves. It is my hope for this magazine staff not only to entertain its readers, by also to provide the necessary information to aid students in their journey at Butler.

As you begin to flip through the pages, spend a little time to read the stories and look more closely at the pictures, because beyond the surface of these things lies the imagination and personality of those who created it. We are not trying to replace the yearbook, but we are trying to provide a new outlook on the life and events that occur. So as you begin reading I ask only that you have an open mind to new possibilities. I hope that you enjoy your reading.

Julie Anderson

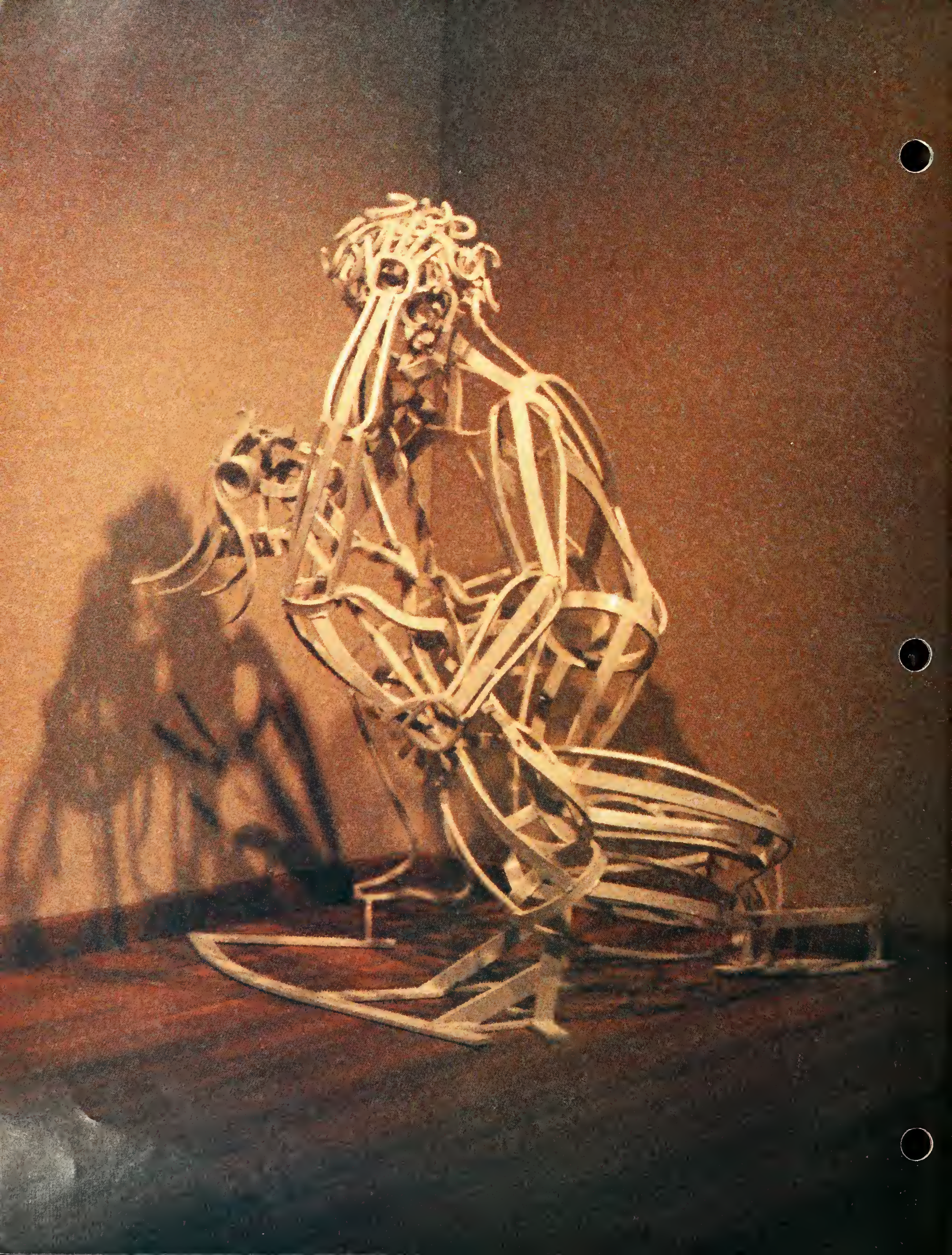






Junction City  
freshman Ryan  
Springston hurls  
the ball downfield  
to an awaiting  
receiver's arms.  
**Photo by Jeff  
Cooper**







# ARTY FACTS

## *The Art of Style*

**Story by Nathan Swink**

If you wandered into the Erwin B. White Art Gallery earlier this year, you may have noticed some unusual steel sculptures lining the walls. Those sculptures were the creation of retired school teacher Frank Jensen.

I had a chance to speak with the artist, who also has a permanent display of sculptures to the north of US 54, just east of Augusta. He met with me at "Henry's Sculpture Hill," Jensen's property, and the namesake of Henry David Thoreau. We walked from his trailer to "Henry's Goat Barn" where we sat surrounded by decades of work.

"It seems to me," he began, "that you want to know what I'm doing this for. I'd like to tell you that, but I honestly don't know what I'm doing it for." However, over the course of my time with Jensen he did disclose certain clues as to why he did make the sculptures. He made more than one allusion to the therapeutic effects of building his works of art.

The first thing many people notice about the sculptures Jensen has produced, is that almost all of them are connected in some way to mythology or other classical literature. This is to be expected as Jensen is a retired English teacher, and as he put it, "literature interests me." He then shared with me that the literature theme is, in a sense, secondary. "What I'm trying to do most," explains Jensen, "is to use new designs, or at least new ways to create the designs."

At this point in the interview, a sculpture caught my eye. "What is the story behind this piece?" I asked, pointing out the work of which I spoke.

"Nathan," he said, "you are just going to have to figure that out for yourself. Look it over and read the title." I stood and walked over to the sculpture, which was titled "Four Blue Jays." Two bird-like figures were perched on a semi-abstract collection of metal pieces, and the entire work was painted blue. After close inspection I realized what the title meant. The aforementioned semi-abstract metal made up the shape of two capital cursive "J's."

When I discovered the meaning of the title, my eyes lit up. I looked back at the artist who smiled broadly. On my way back to my chair I pointed out an eagle which was mounted on the north wall of the barn, and commented on how it seemed to be two and three dimensional at the same time. "No matter how it appears, that piece is two dimensional, in the sense that it is flat," the artist began, "I don't make two dimensional art anymore, mainly because I find three dimensional sculptures to be more of a challenge."

And so the great unknown sculptor remains high atop Henry's Sculpture Hill, challenging himself to make more and better works.

I'm sorry to say that in the presence of persons for whom I hold great admiration, I often forget myself, along with the questions I was ready to ask. If you would be interested in researching what I did not, in regard to Jensen or his sculptures, he is available for tours by appointment. If you would like to reach him for an appointment you may call him between one and five p.m. on Saturday or Sunday afternoons at 775-5296 or 686-0608.

Throughout the month of November, 1995, in the Erwin B. White Art Gallery, there is a display titled *Prairie: Image and Word* and *House and Home*. This exhibit features a sculpture by David Vertacnik. Go in and check it out.

*Photograph on opposite page by R.L. Cox.*



# Will Success Spoil Bob Peterson?

Interview by Sebe Rush

Photos By Ryan McGeeney and Jeff Cooper

*When the task of interviewing Bob Peterson was first given to me, I didn't know quite what to expect. What I knew of Mr. Peterson was this: he was a teacher of the theatrical arts who is generally well regarded by both students and teachers alike. He was also recently in a movie by a former student here at Butler; in which he had a major role. The movie is titled The Crude Oasis, it was subsequently picked up by Miramax. The same people who brought us Pulp Fiction and The Piano.*

*Undaunted by my task, I sought out and found Mr. Peterson at his office on the El Dorado campus. When I told him of my task and intentions he quickly found time for me in his schedule. No easy feat, we both have busy schedules. We eventually found two separate hours on two separate days that were divided by two weeks that we would meet to talk.*

*We agreed to talk on such subjects as the movie, teaching, his hopes for the future, and show business in general. What came as unexpected surprises were conversations on the Miss America pageant and red polka dot underwear.*

*My initial impression of Mr. Peterson was that of a man who is comfortable with himself, who he is, and what he has done with both his life and talent so far. I also found a man who seems to be level headed about some very heady stuff. With a vivacious sense of humor intact. This initial impression has held up.*

*But the question remains: "Will Success Spoil Bob Peterson?" Read on to find out.*

**SEBE:** *Let's art out with your background. Where and when did you first become interested in acting?*

**BOB:** You know, I said to the *Wichita Eagle* something that is absolutely true: It's something that has always been there. And when I was a kid I knew. In the first grade pageant I knew. I mean I KNEW. Playing the second angel in the Christmas pageant. I knew that was pretty terrific stuff. And I got a solo spot, which was pretty nice, of course. I got to step off the cloud and sing "Silent Night." It was fabulous. I remember thinking: "I can do a second chorus if you really want." So this acting stuff was something that I really liked. Plus, my mother told me just recently that I got out of ...uh..."spankings," because I acted my way out of them.

**SEBE:** *So you acted out after acting up?*

**BOB:** Exactly. So a lot of the time my brother and sister were on the receiving end of those spankings when they did the same kind of mischievous things. And I charmed my way out of them, if you will, not that I'm a charming guy or anything. But even at that early of an age I knew the right lines. I knew instinctively, even how to deliver those lines.

**SEBE:** *So what of the position that acting is a learned skill as opposed to a talent?*

**BOB:** I don't totally disagree with that, but, I do think you can learn and hone your craft by studying. However, Sophia Loren, for example, who was best actress in 1961 for her

role in *Two Women* and received the honorary Academy Award two years ago, has never had an acting lesson in her life. And there is no doubt about it, she is a fine actress. So, um, you can learn your craft, you can hone your craft, and I believe you should study. However, you either know what you're doing or you don't. You either have the gift or you don't. It's a gift. Especially comedic timing, that's a real gift, you either have it or you don't. On the other hand, I've seen wonderful performances by people who had no idea what they were doing. Hanoung Nor received the best supporting actor award, the Oscar, for his role in *The Killing Fields*. He had never acted before in his life, let alone in a movie. But, it's undeniable, it's there on film: brilliance.

**SEBE:** *Do you consider yourself a movie buff?*

**BOB:** Yeah, absolutely.

**SEBE:** *Do you remember going to the movies as a kid? What was that like for you?*

**BOB:** It was great. My father took me every Sunday afternoon. We went as a family, initially. Then as we got older my brother and sister went off to college. My mother became busy. Then it was just me and Dad. It became our ritual.

**SEBE:** *Let's get back to your background. What, if any, formal training have you had?*

**BOB:** I studied with Karl Bruder, who died very recently. He was an inspired genius. I would love to work with Hal Prince, who is Mr. Broadway, but, if I don't it's OK because I've worked with Karl Bruder. He was brilliant. I'm not the best in the world, but I had access to the best instructor I could have ever had. So I got the best training I could possibly get. All I needed to do was to take it. I don't know if I took full advantage of it. I don't know if I fully realized what I had and sponged up everything that he could pour out. In fact, the week before he died I went to him on his deathbed. We were talking about a movie that we'd seen that I didn't get part of. He proceeded to try to explain it to me and it hit me like a ton of bricks: "Oh my God, I've got so much more to learn." He was brilliant. So you see I had the best training that any show business person could have or hope to have. I had the best.

**SEBE:** *That sounds like a very grounding experience. Here you are riding out your dream come true and having the time of your life and your mentor and sage dies. Was it?*

**BOB:** Yes, it gave me distance and perspective.

**SEBE:** *About 14 years ago you took a trip to Los Angeles obviously to seek out your fame and fortune, or to break into the movies. Tell me about what happened while you were there. What discouraged you and led to your coming back to Kansas?*

**BOB:** Let me preface this by reiterating something I've heard. And it's absolutely true on either coast: you have to go out and be able walk in knowing somebody. Connected. The first trip out I didn't have any connections. I didn't even know somebody that knew somebody that knew somebody. Even that is a connection. But your first connection probably won't serve you well until five or so years down the road. It's the whole six degrees of separation thing. And I wasn't as prepared as I should've been. I mean I had read the textbooks. I had plenty of experience. I had a resume that was impressive enough.







But, so had the other 30,000 actors my age. Of those, maybe 500 of them knew somebody. That's important and it's really bizarre. You have to go out connected. For instance, one of the young men in the film (*The Crude Oasis*)—the gas station attendant—has been in L.A. one year now. Already he's been in a national commercial advertising the Emmys on FOX. He's made a film with Keith Carradine. He has done those things partly because of this movie. It was under his belt, it was his introduction. Plus, he knew somebody. He knew the director of this movie. He had a connection that knew somebody that knew somebody. Then also, he's a very ambitious young man; that helps a lot. But it amazes me that in a year he has more connections than I do in 15 years. (Laughs.)

**SEBE:** *You don't sound bitter about it.*

**BOB:** Absolutely not. That's part of the thing. Very important—it has to do with every aspect of life: you cannot be bitter. You must relish and absolutely enjoy the other guy's success. In the movie business especially, because it will get around if you're bitter. You know: "Sour Grapes Guy." That stuff gets around quickly, and you immediately become poison. I noticed that in the short time I was out there. There's nothing that succeeds like success. On top of that; nothing succeeds like you relishing someone else's success. People like that, and that's true anywhere you go, whatever you do.

**SEBE:** *So what happened? You said you had no connections, but couldn't you have stuck it out and made some? Or were you broke?*

**BOB:** No, not so much broke. I had a job, working in retail nine to five. So it wasn't that I was broke as much as it just wasn't right. It was wrong. It felt all spooky, it wasn't correct and I knew it and I knew I had to make a change. At that point in my life it wasn't right, the stars weren't in alignment or something. I don't know. I've got all the requisite horror stories. I went to Vegas. I bussed tables. I did things I'd prefer not to discuss. I've slept on some pavement. But, it was wonderful, it was character building. I was young. It was terrific and I wouldn't trade any of that.

**SEBE:** *So the irony of you having to come back to Kansas to make a movie cannot be lost on you.*

**BOB:** Those experiences all prepared me for this. Yes, and I'm so glad you noticed that, too. That coming home is so ironic. I never would have made that movie had I not come home to El Dorado. It's like Dorothy says: if you've lost something and you're looking for it and it's not in your own backyard, you haven't lost it. And I wanted more than anything to make a REAL movie. Now, not only did I make a real movie, I had a major role in a real movie. I got generally good notices. That's the beginning of the dream.

**SEBE:** *You mentioned your reviews. Do you want to share your thoughts on them?*

**BOB:** Sure. What I really appreciated about that is that we were in 26 cities and there were more than 26 reviews. Some ranging from just raves, about the director, the cast of professional actors and blah blah blah, to the other side saying that we had no idea what we were doing and that we were obviously rank amateurs. So every critic brings his or her own unique prejudice of feelings, positive or negative, to whatever they see. The first reviews were really important. You open the paper shaking, thinking: "Oh my God." And then after you read the 13th review it's like: "Oh, ho hum." I loved it because the reviews didn't matter. You don't care, because all I know is that I had an interesting and wonderful experience. I like the movie very much personally. I like what I learned. I like the people. I know that sounds cliché. People go on Conan O'Brien and say that. But, it's true for me. I really honestly don't care. It's nice if they like you, but, it's not a problem if they think you're a rank amateur. I don't care. Who knows, I might feel the same way about some newspapers: I think what they do is pretty amateurish. The whole process of reviews has changed for me. I mean this with the most respect towards *The Lantern*. But, I see these wonderful actors/students in the Music and Theater Department get all upset because of what some other student wrote about them in the newspaper. WHO CARES?

**SEBE:** *You have the benefit of an unique experience for point of view, do you share that with your students?*

**BOB:** Yeah, I do. I'm very lucky. But, you know, I try to share that but in the end that's

something that everyone has to learn for themselves.

**SEBE:** *Do your students treat you differently?*

**BOB:** No, which is great.

**SEBE:** *What about other people? Have you ever had the experience that you could label: "The 15 Minutes"?*

**BOB:** Yeah, I did. It was in Kansas City. I was with a friend and we had just seen the movie and while leaving the theater I did get recognized. The really amazing part is how people respond to you after they have seen your nostril 10-foot tall on the big screen.

But suddenly I was swamped and it became a question of traffic control. OK, I'll be leaving by this sidewalk now. No, these people still wanted to talk to you. OK, I'd love to. Blah, blah, blah. It's amazing how people are frightened to approach. My friend finally told them: he'd love to talk with you. Whereas, those same people might be lost in the hallway outside of my office and not think twice about popping their head in here and asking directions: "Do you know where the 800 Building is?" The mystique of being bigger than life on the screen is amazing. It's amazing in what it does to your relationships with other people.

**SEBE:** *What about the attention you've received so far? For example, we wouldn't be doing this interview if it wasn't for the movie. How has all of this affected your day-to-day life and your plans for the future?*

**BOB:** Well, first of all it's changed—and this is something that I really like. It's very pleasant, the fact that I can't go into a restaurant in El Dorado, Kansas without someone joining me, or saying "Hi." I adore that. It's so much fun. I meet people that I wouldn't have met. And people that I don't know call me Bob, I love that. I think that's really great. For the future, yeah, there is a definite change happening. And there are opportunities coming my way. And yeah, I want to take advantage of those. I hope I'm savvy enough to take advantage of parlaying this very marvelous thing that fell into my lap, into something else. I had a manager approach me out in Los Angeles. But you have to remember: talk is so very cheap. But, all the same, I was noticed. People saw me. My face was on the screen, in a major way. My name was in *The New York Times* in the ad for the movie and in 25 other cities. It is a lot that Robert Peterson from El Dorado, Kansas is right by *Waterworld* and *Apollo 13*. There's *The Crude Oasis* starring Jennifer Taylor, Aaron Shields, and Robert Peterson. It's just phenomenal.

**SEBE:** *It takes your breath away. So you step into one pair of shoes that are, correct me if I'm wrong, like a dream come true.*

**BOB:** It sure does. Exactly, absolutely.

**SEBE:** *Then, when that's over you step back into your old shoes and hope for better things.*

**BOB:** Right, I hope to step back into the dream. I absolutely do. I think it's important to take advantage of what's been handed or given to me, because it will go away very, very quickly.

**SEBE:** *Fame is fleeting.*

**BOB:** Very.

**SEBE:** *So you want to continue the process of making movies. Any offers?*

**BOB:** Of course show business people have this thing about not jinxing themselves. I mean even if the contract is signed it doesn't mean anything. Look at Kim Basinger. It's got to be in the can and in the theaters themselves. (Pauses here to carefully consider his next statement. Obviously not wanting to jinx himself.) Yes. There have been some possibilities. (Pauses again, I give him an out; if he wants it.)

**SEBE:** *You can leave it at that if you'd like to.*

**BOB:** Yeah, I'd like to. But, I will say that I'd like to pursue it.

**SEBE:** *My next question would have been: Is there another move to L.A. in your future?*

**BOB:** That I can answer. I definitely, definitely hope so. And I am semi-planning on that, yes.

**SEBE:** *What if nothing transpires? What do you find most satisfying about teaching?*

**BOB:** The most satisfying thing about teaching acting is that I really like taking and seeing raw talent, refined. That is really wonderful to see. To see these marvelously, scruffy kids come in off the street, then, to see them later successfully working in the business making a







name for themselves. And doing well. My students don't treat me any different, but if there's one thing that I hope they remember about me it's that I am a taskmaster or a slavedriver. Because I want to see them do their best. But, a taskmaster with a sense of humor.

**SEBE:** *So was the Marquis de Sade.*

**BOB:** (Laughs uproariously.) No, no, no.

**SEBE:** *How would you describe this film, The Crude Oasis?*

**BOB:** It's almost a silent movie. In fact one of my friends who saw it remarked that she couldn't believe how well the film works for having such a lack of dialogue. I had a major role and I could've memorized my role, as far as dialogue, in a matter of 30 minutes. But, the unspoken part of this movie was very demanding. The heart of the film is what goes unsaid. Very interesting. Hitchcock said, "...images, not words, that is what film is about."

**SEBE:** *I've heard that the weather changed so the ending changed. Would the other ending have been more of a payoff, so to speak?*

**BOB:** Possibly, I think so. The change robbed me of a really dramatic scene, so I hate that. I'm like any actor: I want any scene that allows me to chew up the celluloid. Even if it doesn't fit. So, I was robbed of a wonderful scene, however, all things considered it's all very tight and very, very workable. Some people might say that it was a happy accident that the weather changed. I didn't get my scene but it all works for me. More importantly the director, Alex Graves, whose opinion matters to me very much, said to me: "It's fine film acting. I like it." That's all that counted to me, in the end. Alex is not the type of guy that chides himself, at all, and he liked the last scene. To answer your question: I honestly don't know if I have enough distance from the project to be objective.

**SEBE:** *Miramax, who bought the movie, is a big movie house, But, while they are "mainstream," they also have this recent string of flicks with an almost subversive undercurrent to them. Does this movie fit in?*

**BOB:** Absolutely, that's why they bought it. In fact, at one time it was rumored that they were sending it to Cannes. Which I wish they would've. They decided to not send it to any film festivals and to just release it. Which is both pretty interesting and disappointing. But, yeah, it fits in with their whole, uh, *Pulp Fiction* and *The Piano*, all those marvelous films.

**SEBE:** *That, if they weren't as well backed would be art-films?*

**BOB:** Right, in fact, that's what *The Crude Oasis* is. It played in art houses in 26 cities and somewhere around 50 theaters, which I think was wonderful.

**SEBE:** *Which do you prefer; film or the theater as a media or means of self-expression?*

**BOB:** Hmm... You know I don't think I have enough experience in film to really say. But in film you can reach so many more people, that's why I really like that.

**SEBE:** *What actors do you draw inspiration from?*

**BOB:** I'm a big fan of Peter O'Toole, I think he's a wonderful actor. In terms of charm and ease: Spencer Tracey. I adore him as a film actor. Matthew Broderick. Jimmy Stewart is great.

**SEBE:** *I'm trying to draw a parallel between those four actors.*

**BOB:** Well, don't yet because I have a fifth one that will knock you out. This will make you go nuts; you'll think: "What the heck is he talking about?" He can't act...he just has the most interesting screen presence...

**SEBE:** *Keanu Reeves?*

**BOB:** Exactly! He just has an incredible screen presence. The camera just loves him. I've never seen an actor have such an affair with the camera like he does. Electric screen presence. I saw *Speed* twice, but I couldn't believe I liked it. He's good, but, he cannot act. That's something that you can't learn. It's his talent, his presence. But, to draw a parallel, I think that they are unique. And number two: with the exception of Peter O'Toole, who's very theatrical, their work is all very clean, very pure. It's honest and simple.

**SEBE:** *Is that something you model your craft after?*

**BOB:** Yes, but that's where I have problems. I am an incredibly flamboyant actor. So that's another reason I love *The Crude Oasis*, my performance is so subdued. As a matter of fact, a friend of mine, who's an incredibly talented actress, called me after seeing the movie. During our conversation she said: "My God, that director sat on you. I've never seen you give such a restrained performance." Not to say that you can't be both over the top and honest, you can.

**SEBE:** *The Wichita Eagle did describe you as "the thinking man's Jim Carrey."*

**BOB:** (Laughs.) Oh my god. But, yes my work is similar to that. Jim Carrey's performance in *Batman Forever* was over the top but it works. I love it. But, let's get this straight, do not chain me to Jim Carrey.

**SEBE:** *So what are your thoughts on awards shows and awards?*

**BOB:** I have a cliché answer, but it's very genuine and sincere. They're nice. They're frosting on the cake. They are definitely why you do it. But, they're fun. I would go if invited [to the Oscars]. But that's all they are: nice and fun.

**SEBE:** *Why do you do it?*

**BOB:** That's a good question. That's something that I can't figure out. There's something that burns inside you that says you have to create. I don't know. I listen to Henry Mancini, who's one of my favorite composers, and I think: why does he do that? I don't know, but I'm sure glad that he does. Or did. We're zapped. The muse tickles, the gods speak, the gods zap us and we have to create.

**SEBE:** *Any advice for wanna-be actors?*

**BOB:** Take your work very seriously but don't take yourself too seriously. (Pauses) I was working on *Where's Charlie?* with Karl. And I had a dresser, a lovely girl. Penny Craven, a lovely lady. Karl said that I couldn't be shy with her; I had very little time for my costume change, I had to get back there and strip and dress and get back onstage. I'll never forget this: she complained of my underwear, they were boring. Just plain white cotton boxers. So every night before going back on-stage the last thing I'd say was "Where's my comb? Give me my comb" all very frantic. This was back in the days when I had hair. So the night before we closed I had on, of course, red polka dot boxers. But, as frantic as ever, we didn't have time to laugh about it. It was just "Give me my comb. Where's my comb?" Closing night, now, we still haven't had a laugh yet. My costume change comes and I'm in, of course, plain white boxers again. When I ask for my comb this time she hands me this huge comb from a costume or novelty shop. You know the kind, three foot long and bright purple. We laughed and laughed. Strange story, I know. But it's an example of how you have to take your work seriously but every now and then you should wear red polka dot underwear.

**SEBE:** *OK, a silly question to end up on. Why are you so crazy about beauty pageants?*

**BOB:** (Laughs heartily.) That's great, that's wonderful. I am, because it's like junkfood. It's showbiz, it's very theatrical, and it's like watching a car wreck. They're terrific fun and they're fascinating. I don't mean to spoof anyone but I love to see all that being taken so seriously when actually it isn't. It's almost surreal to see 19-year-old girls talk about Supreme Court decisions that they would make. And I've judged some beauty pageants before and these people take their work very seriously; the problem is that they take themselves so seriously. I'm fascinated by it. But, in their defense, I wrote a play about fictional Miss America, intending to trash the whole thing. I contacted nine former Miss Americas, who corresponded with me so I could get the logistics right. Like when did you have a day off and so forth. I found every one of those women to be lovely, nice, honest, genuine women. They couldn't have been nicer or more supportive of me or more cooperative. You know what? I backed off. They totally changed my slant on the Miss America pageant and my play. But, anyway everybody loves a Cinderella story.

**SEBE:** *Yeah, but I've never heard it compared to a car wreck.*

**BOB:** (Laughs.) You know what I mean; you just can't take your eyes off of it.

**SEBE:** *Thanks for in the interview.*



Larry Gawith and Steve LaRue, both Butler County residents, spend an autumn evening bass fishing on El Dorado Lake. Photo by Jeff Cooper.





Butler's Ballet I class introduces students to the art of ballet. The small classes provide more individual help allowing students to learn and improve at a faster pace. Instructor Shari Watson leads the class in the dance routine they are currently learning.

"I have been taking ballet for 10 years. Then I dropped out in high school and I started back up this year. I want to take all three classes: jazz, tap, and ballet," says Wichita freshman Tracy Michael as she stretches before class.



Photos by Sabrina Steinke and Niki Kind

## A Ballet Story

Although ballet classes are new this year and there are not any dance majors on scholarship, ballet instructor Shari Watson found some students with the desire to learn more about ballet. In her first year at Butler, Watson feels a lot pressure to do everything correctly and to raise the interest in ballet. "Some of the students are brand new to dance and others are majors in theater," says Watson.

Dancing can be something that students just want to try; for most it is a lifelong ambition where amateurs become professionals. Division Chair Larry Patton and music/dance lead instructor Valerie Mack hope that in the future there will be additional dance classes and the interest in the classes will increase. *By Julie Anderson*



Watson demonstrates for her class what they will be learning. "I am glad to be here and that the classes are getting larger."



"I want to improve myself and improve in Headliners. Headliners takes up a lot of my time, but I also wanted to take another dance class," says Jeff Martens, El Dorado sophomore. Martens demonstrates the new skill he learned in class.





"I was in ballet when I was younger, and I decided to get back in to it. It makes me more flexible," says Valley Center freshman Melissa Lampe as she and Martens concentrate on basic moves in Ballet I.







Watson demonstrates the correct way to do a toe point for her Ballet I class.





# Success is never a destination-- It's a journey.

*And for Sue Sommers,  
setting up a  
child care center on the  
El Dorado campus has  
been one heckuva trip.*

**Story by Cynthia Jantz  
Photo by Mark Woolard**

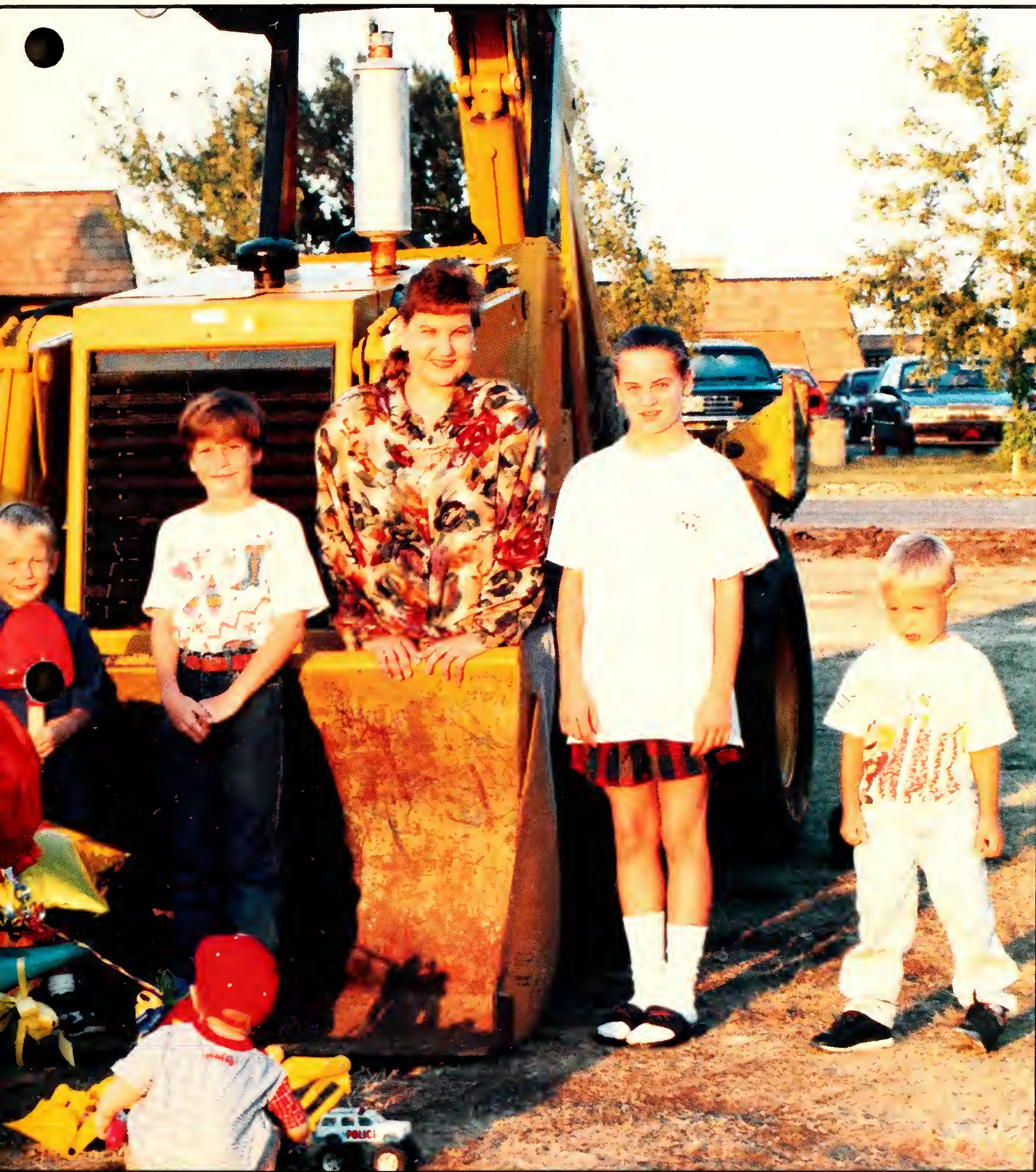
As parents, child care is one of the biggest issues we face today. It's been the big issue on the Butler campus for more than a decade. There were so many questions to be answered. Who will pay? Where will it be? What hours will it be available? And maybe the biggest question of all, is it really needed?

Sue Sommers, Butler's coordinator of Child Care and Development, has cited the need for such a facility for years. When she was hired in 1981, Sommers wanted to establish a child care center to better meet the needs of students. She made it her personal commitment and crusade to push the child care issue to the forefront of priorities at the college. Many Kansas community colleges have some kind of child care centers, she pleaded, but so many times Sue Sommers' words fell upon apparent deaf ears.

In 1985, Sue Sommers proposed and received a Carl Perkins Vocational Educational Grant to pursue the development of an on-site child care lab facility. The grant, for \$28,365, carried the stipulation that







*Sue Sommers and early childhood instructor Lisa Byfield show some of their future students the Educare Center site.*



## *“Each of us must come to care about everyone else’s children.”*

Butler must match the grant with an equal amount or be returned. The Board of Trustees denied the funds and the grant was returned unused.

Not wanting to match that money was only one of the difficulties. A child care center would cost the college not only initially, but annually. Naturally, there would be operational funds needed.

“The board thought it would compete with the local child care center,” Sommers said. Yet, always the advocate, she added, “In auto mechanics, they take a little business from local garages when their students work on automobiles.”

In 1987, a \$4,000 innovative fund grant was awarded on campus but the child care committee was unable to utilize it. “There was a stipulation that it was to pursue a child care center, meaning that, essentially, it would be the administration’s priority to bring a private vendor on campus to provide child care—and that would not be acceptable,” Sommers adds.

“There are so many campuses with child care programs, such as ours; we offer the curriculum, but have no child care center,” she explains, “and some have child care centers, but no program.”

“I’m concerned that when they come here, and see that we have a child care program, we have an associate of art degree, and also a certificate program, but no lab, that they will have lots of concerns, and rightfully so.

“Our society says, and the experts agree, that the important years of life, of how to learn, are the first five years, but society hires people with no experience and no background to teach children,” she says.

“One of the aspects of child abuse has been if parents or teachers know what is developmentally appropriate for the child, then they can accept the behavior. Many parents abuse a child just because they don’t understand that the way the child is behaving is typical for that age and stage. We have seen a lot of press on abuse in centers, but statistically, child care centers are a lot less risk than other places children might be placed,” Sommers continues.

Nevertheless, the Board of Trustees just wasn’t convinced there was an actual need.

Contrary to popular belief, Sommers thought there was and still is a dire need for child care at this institution.

“One student in the over-29-with-children category had nightmares of amazing proportions,” Sommers relates. “The nightmares were child care dilemmas, a lack of child care. At one point, she was taking 16 hours of classes and made three different stops each morning to drop off her children at three different locations. All of this before her first class at 9 a.m.

“Some students would be encouraged to come back to school if there was available child care.”

As an instructor, Sue Sommers explains that she has had students bring their children to her classes on days where she was presenting lectures and videos that aren’t appropriate for kids to see and

hear.

“Ever try to talk about indicators of sexual abuse or sexual activity of the elderly with a five-year-old present? I’ve had babies cry and disrupt the class during a test.”

Students got into the habit of taking their children to the Center for Independent Study, a quiet haven dedicated to testing, tutoring and studying. “It was not developmentally appropriate for children,” Sommers points out.

Finally, though, Sue Sommers’ dream came true. A groundbreaking ceremony last August paved the way for the new 9,385-square-foot Educare Center on the northwest corner of the El Dorado campus. The Board of Trustees approved the funding of the project at a special meeting less than two weeks earlier.

“I think it says it all—children are our future,” Pat Bayles said at the time of the ceremony, as children scampered around her. Bayles, dean of the school’s division of nursing, allied nursing, allied health and child care, joined trustees and administrators to help turn the first shovels of dirt.

Interim President James Stringer thanked everybody who had anything to do with getting Educare’s ducks in order and recognized what he called the board’s “wisdom and hard work, the dreaming and planning of many people” to make child care at Butler a reality.

Executive Vice President Jack Oharah pointed out that through Sue Sommers’ efforts the center was eventually incorporated into the BCCC strategic plan, and that “with a lot of hard work by a lot of folks...we are finally able to realize Sue Sommers’ dream today.”

By design, the center will provide a lab setting for the College’s child care students, and will also be available for the children of BCCC students, faculty and staff during both day and evening hours. Educare will house 90 children from the ages of two weeks to 12 years. Space availability will be on a first come, first served basis, she adds.

There will be a fee for use of the center, although when this story was written it had not been established yet, and there will be a minimum two-hour requirement for each child to stay at the center. That is intended both for the benefit of the children and also to provide greater educational opportunities for the students in the child care programs, Sommers says.

If everything goes smoothly, Educare’s center will be completed in time for the 1996 summer school session.

“Each of us must come to care about everyone else’s children,” Sommers says. “We must recognize that the welfare of our children and our grandchildren is intimately linked to the welfare of other people’s children. When one of our children needs life-saving surgery, someone else’s child will perform it. If one of our children is threatened or harmed by violence, someone else’s child will be responsible for the violent act.

“The good life for our own children can be secured only if the good life is also secured for all other people’s children,” and that, says Sue Sommers, is Butler’s purpose in establishing the Educare Center. Remember, she says...

“Success is never a destination; it’s a journey.”



# Enrollment Spring '96

## Spring 1996 Institutional Calendar

|  |                   |
|--|-------------------|
| PHONE REGISTRATION (9 a.m. - 6 p.m.)                         | Nov. 11 - 12      |
| PHONE REGISTRATION (8 a.m. - 5 p.m.)                         | Nov. 13 - Dec. 19 |
| Early Enrollment Begins                                      | Nov. 13 - Dec. 19 |
| Enrollment With Payment at the Time You Enroll               | Dec. 20 - Jan. 22 |
| Offices Closed   | Dec. 23 - Jan. 1  |
| <b>LAST DAY TO PAY FOR EARLY ENROLLMENT</b>                  | <b>Dec. 20</b>    |
| BOR-Rose Hill Open Enrollment All Students (3 p.m. - 7 p.m.) | Jan. 9            |
| FINANCIAL AID RECIPIENTS (9 a.m. - 7 p.m. at BOA)            | Jan. 11           |
| BOA-Andover Open Enrollment All Students (9 a.m. - 7 p.m.)   | Jan. 11           |
| FINANCIAL AID RECIPIENTS (9 a.m. - 7 p.m.)                   | Jan. 11           |
| BOE-El Dorado Open Enrollment All Students (9 a.m. - 7 p.m.) | Jan. 12           |
| FINANCIAL AID RECIPIENTS (9 a.m. - 7 p.m.)                   | Jan. 12           |
| <b>Classes Begin</b>   | <b>Jan. 16</b>    |
| ***Last Day to Enroll in Day Classes                         | Jan. 22           |
| ***Last Day for Other Enrollments-Please See Note Below      |                   |
| Last Day for 100% Refund on First 8-week Classes             | Jan. 22           |
| Last Day for 25% Refund on First 8-week Classes              |                   |
| (Total Withdrawals from School)                              | Jan. 29           |
| <b>Last Day for 100% Refund on 16-week Classes</b>           | <b>Jan. 29</b>    |
| Last Day for 25% Refund on 16-week Classes                   |                   |
| (Total Withdrawals from School)                              | Feb. 12           |
| First 8-week Classes End                                     | March 8           |
| Second 8-week Classes Begin                                  | March 18          |
| Spring Break   | March 11-15       |
| <b>Last Day for 100% Refund on Second 8-week Classes</b>     | <b>March 25</b>   |
| <b>Last Day for 25% Refund on Second 8-week Classes</b>      |                   |
| (Total Withdrawals from School)                              | April 1           |
| Good Friday - No Classes                                     | April 5           |
| Early Enrollment Summer and Fall 1996                        | April 15          |
| <b>LAST DAY TO DROP ALL CLASSES</b>                          | <b>April 26</b>   |
| Summer Early Enrollment Ends without payment                 | May 16            |
| <b>FINAL EXAMS (SATURDAY, SUNDAY FINALS)</b>                 | <b>May 10</b>     |
| <b>FINAL EXAMS (DAY AND EVENING FINALS BEGIN)</b>            | <b>May 13</b>     |
| <b>Last Day to Pay for Early Summer Enrollment</b>           | <b>May 17</b>     |
| Commencement   | May 18            |

\*\*\*Students will not be allowed to enroll in regular semester classes after Jan. 22. Any night class or 8-week class enrollment must be completed **prior** to the second class meeting. You must have approval by the Registrar, an Academic Dean or Site Director if there are exceptions.

*Butler*  
COUNTY COMMUNITY COLLEGE

*For Additional Information Contact the Counseling Center Near You!*







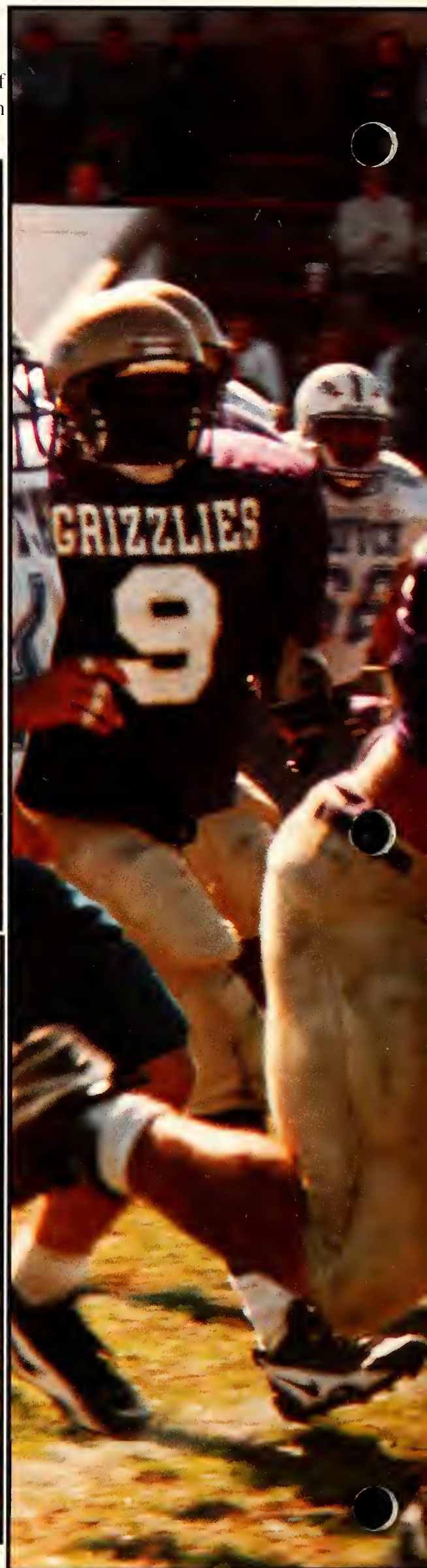
# Fall Football Frenzy!

There's nothing quite like an afternoon of football, friends and fun at Galen Blackmore Stadium. Tailgating, big plays, the bands, the dance routines, all under sunny Kansas skies. The going was a bit rocky this season, but Grizzly football fans still had plenty to cheer about. On the opposite page, Salina tailback Sammie Wilson, a workhorse all season, runs for daylight. Below, the Honeybear Dance Team--bound for an appearance at the Cotton Bowl in January--entertains Butler fans like never before.

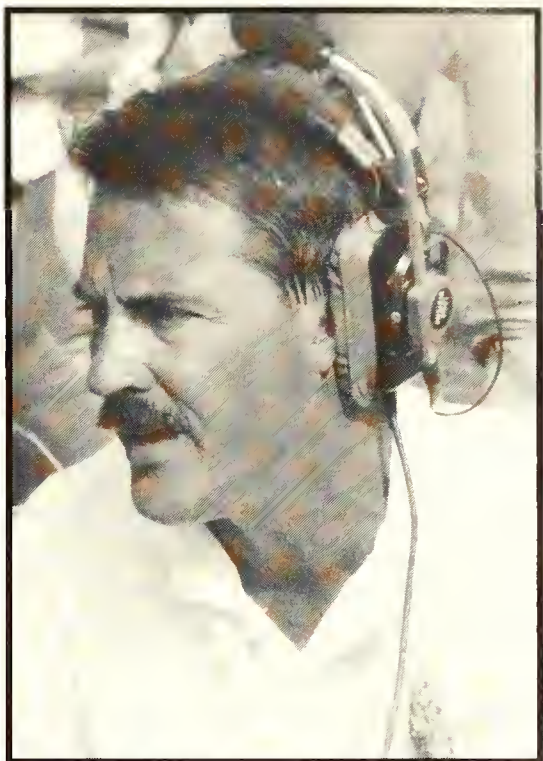




Quarterback Ryan Springston eludes a Hutch tackler (below) and Lateef Williamson (72) celebrates with a teammate after a big tackle (bottom photo). **Photos by Jeff Cooper**







Crunch time, courtesy of Grizzly defenders (left). **Photo by R.L. Cox.**  
 (Top) Coach Mike Calvert yells instructions to the team. **Photo by R.L. Cox.**  
 Student trainer Helena Smith helps full-back Matt Finney stretch during the Independence game (bottom). **Photo by Jeff Cooper.**



# GLOBAL VILLAGE

## *A Japan-Kansas Connection*

It has been four and half years since I first came from Tokyo, Japan, to the United States as an international student. I have spent all these years living in the Midwest, here in Kansas. I have visited some cities in other states, but I have never lived any other place than Kansas, which has given me a unique perspective about my new home and allows me to compare and contrast the two different cultures.

The first place I lived in was Lawrence, Kansas. When I first came to the U.S. I was not proficient in English. I had learned English in junior high and high school, and I had gone to an English school for two years after high school. However, my English was not good enough to enter college as an international student, so I had to learn more English. I took English language courses at the University of Kansas for a while, and I was a student of KU for a couple of years.

As a matter of fact, when I decided to go to KU, I didn't know where Kansas was, nor had I even heard of the state. Therefore, I imagined that not a lot of Japanese were here in Kansas, even though studying abroad in the U.S. was not rare in Japan. Many Japanese students tended to pick schools on either the East or West coasts. And that was one of the major reasons why I chose to come to Kansas. I thought it would be the best place to come to learn the language, see the real America and learn its culture.

I thought being close to people who spoke the same language as I did was not good for me because people tend to choose an easier way to communicate with others, which was to find Japanese friends and speak Japanese. I looked for a place which was not famous or popular among Japanese students and found information on KU.

Once I arrived at the university, however, I found Japanese students easily on campus, even in a classroom, in the next chair. It could be because KU is such a big university, and the classes I was taking at that time were for international students, but I had not expected to find them so easy here in Kansas.

But now I am living in El Dorado, Kansas, going to the Butler County Community College. I have been living in El Dorado for about nine months. Since I moved here, I have not seen many Japanese students, or even foreign students, for that matter, and that may be because the college is a community college and a lot smaller when compared to KU.

I did not have any special stereotype about life in the United States because the country is so famous in many different ways, and I had seen and heard about the United States on T.V., and read about it in newspapers and some magazines. Besides, I had seen some American people before I came to the U.S. In my English school in Tokyo, several teachers were from the U.S. Therefore, when I first saw people in Kansas, I did not have any strange feeling about them—except for the language—those teachers in Japan at least spoke Japanese a little.

As I visually compare students on campuses of both KU and BCCC and people of about the same age in Japan, I do not see any big differences. Of course, people in Japan do not have blonde hair and black or white skin, but most of the people in both U.S. and Japan wear the same kinds of clothing. A lot of American clothing brands, like the Gap and Banana Republic, have opened their shops in Japan, so we can purchase those products without going overseas. Also many clothes that are made in Japan are like the American brands. The young people,



including myself, like those styles

Living in Kansas and living in Tokyo are quite different. I have visited New York. Living in Tokyo is kind of like living in New York. My family lives in the suburban area of Tokyo.

Mass transportation is developed very well in Tokyo. We have buses, trains, and subways, so we have many ways to get anywhere in Tokyo and even anywhere in the country. However, because of such a huge number of people in Tokyo, during rush hour in the morning and evening, a big group of people try to get in one train or bus at the same time, so going to school or work in Tokyo is not easy to do until we get used to it.

There are also many cars in Tokyo, actually too much traffic for impatient people to drive in except several hours after midnight. Often times, it is easy and fast to move in Tokyo using transportation other than cars. Anyway, we can live quite comfortably without having a car.

From my own experience, though, I can tell you that it is not easy to have to live without a car here in Kansas. The first

two years I did not have a car. I lived in a KU dorm, so I did not have to go out and get groceries because I could eat in the dorm. Yet, I did still need to get shampoo, soap, and other necessities from time to time. I remember I had a pretty hard time to find a ride for that, but once I got a car, life in Kansas has been fun for me. I haven't been involved in heavy traffic jams, and roads are very wide and straight, which I can enjoy driving on for a long time. I do not have to be patient while I drive here.

I enjoy the weather in Kansas, too. There are four distinctive seasons in Japan as there are in the Midwest. Differences are that summers are way hotter, and winters are way, way colder than in Tokyo, but I still enjoy them because it is not too difficult for me to adjust to weather conditions.

Kansans say it is humid here, but it is more humid in Tokyo. In the summer I think it is more comfortable for me here than in Tokyo.

The winter is quite different. Before I came to Kansas, I had never experienced not being able to open a frozen car door.

In Tokyo the temperature does not get below freezing very often. The first time I had to open the frozen door, I struggled, however this kind of experience makes life here fun and interesting.

When it's time for me to return to Japan, I will have plenty to tell the people back home. Right now, however, the time for me to experience America—especially Kansas—is not over. I still have time to see, do and learn much more, and I am really looking forward to all of that.




The author likes driving now that he owns a car. The wide, straight roads are fun and he says he doesn't have to be as patient behind the wheel as he does back home. **Photo by R.L. Cox**





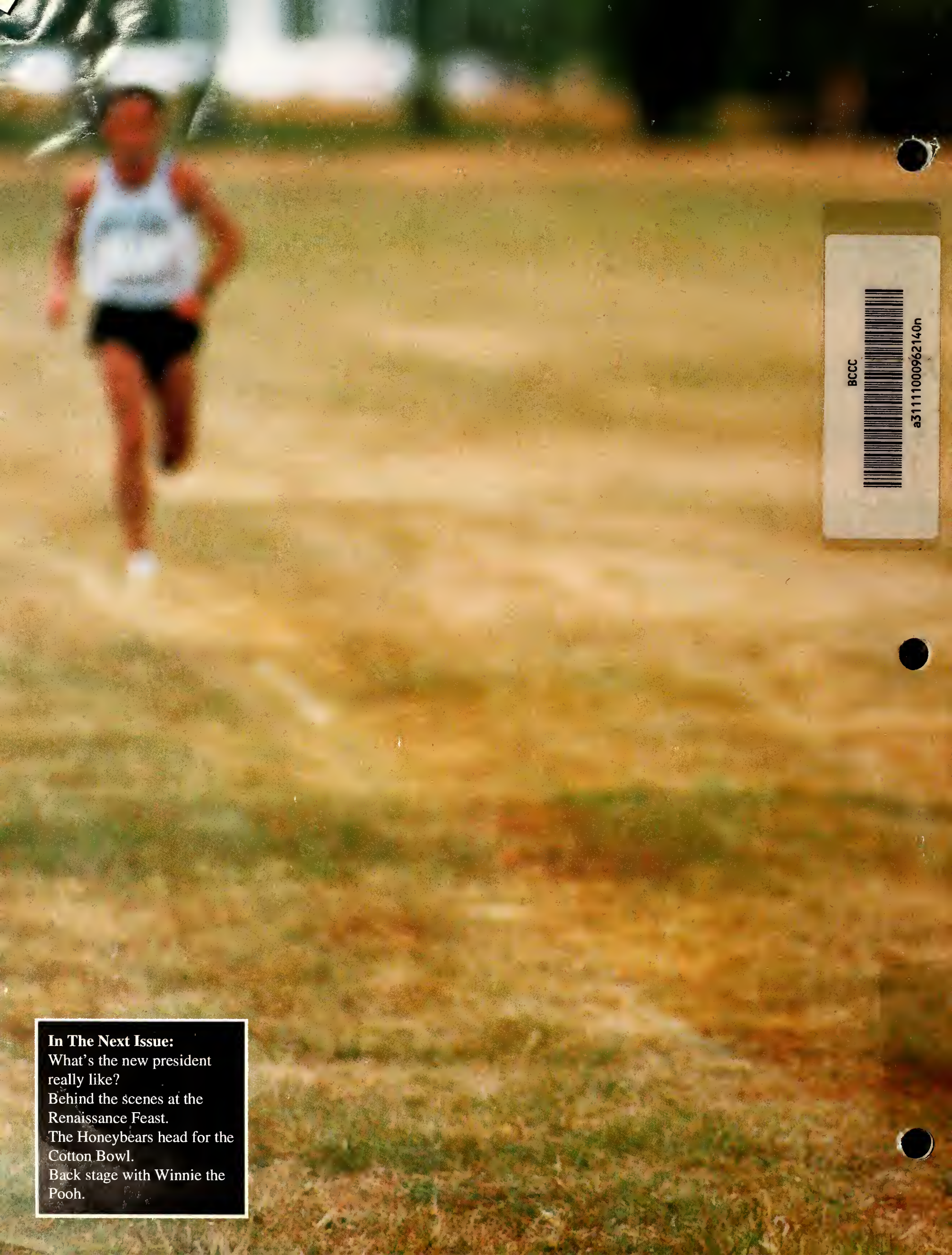
Butler's Bill Bidwell helps Larned freshman Scott Loving get across the finish line at the Isom Invitational. Giving it his all, Loving collapsed in front of the finish line. Photo by Jeff Cooper





Wichita sophomore  
Honeybear Trish  
Langford gets into her  
dance routine at the But-  
ler-Hutchinson football  
game. Photo by Jeff  
Cooper





BCCC



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**In The Next Issue:**

What's the new president  
really like?

Behind the scenes at the  
Renaissance Feast.

The Honeybears head for the  
Cotton Bowl.

Back stage with Winnie the  
Pooh.